/9 cont./

reception uncommonly difficult. It is certain that this language is related to no other Brazilian language known up to now, although odd word-similarities with Gês dialects do occur.

Its noteworthy peculiarity is the existence of separate men's and women's languages, as is found in like manner among the Guaicuru and Chiquitanos. Only a few words, however, are completely different; for most of them the form is merely modified unimportantly. For instance, where two vowels come one after the other in the men's dialect, a k comes between the two in the women's dialect. Thus:

rain ♂ biũ, ♀ bikũ, maize ♂ mahĩ, ♀ makĩ.

At times the women's word merely has one more syllable at the end, etc. Probably the women have merely retained an older form of the language. The native words printed in italics in the text are accented on the final syllable where something different is not expressly noted.

External Appearance, Clothing, Adornment.

According to their physical appearance, the Karaya represent one of the handsomer types among the tribes of Brazil. They are not particularly robust in stature, but rather are medium-sized and gracile; however, the slender body, the regularity of their limbs, the proud mien make them seem bigger than they really are. Their impressive muscular power, the elasticity and agility of their movements come to the fore especially in boxing matches, their most popular sport. The neck musculature is very strongly developed, as among all Indians, which makes them capable of carrying enormous loads with a forehead-tumpline.

The form of the skull is consistently hypsidolichocephalic, without especially prominent prognathism. The absence of eyebrow ridges make the face somewhat open. The eyelid, horizontal or slightly slanted, is remarkably small, but nevertheless does not lend the face a really Mongoloid appearance, because of the always very prominently projecting nose. The nose itself starts very far down.

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535 532 825 On both, the back side is decorated with a double row of short green and blue parrot feathers placed in the long direction.

3. The mask of a black bird (tirehãn) has no animal emblem. It is a human face made of a large gourd, the lower third painted black, the rest red. The mouth is equipped with wax lips and wooden teeth. The nose of black wax is located between the narrow eye slits at an unnatural height. A hanging of black and /37/ brown feathers falls from the back, while at the front and on the sides long strips of buriti bast cover the body of the wearer (Pl. X /see p. 112/, 3).

[184] The number of masks is in no way exhausted with these. Each village has its special ones and many a "medicine hut" was actually crammed full of the different types.

Besides those mentioned the following were noted as particularly common among the Karayahi:

The fish: pintado (Pimelodus sorubim), trem-trem (Gymnotus electricus), chicote, piau, and pirarucú (Sudis gigas); the birds: tuyuyu (Mycteria jabiru), japuira (Cacicus sp.) mutum (Crax), jacu (Penelope); finally deer and crabs.

521 535 Masked festivals. If there is much food on hand after productive hunting and fishing expeditions, the chief decides to hold a dance festival, which continues as long as the provisions last. The preparations begin several days before the date set. The women attend to the food and drink, the men set to work at making the dance costumes, unless they are still occupied with hunting.

[533] [98] Each dance is known only to certain persons. The songs sung in connection with them, which are handed down from father to son, are allegedly performed in an ancient language incomprehensible to the masses.

[825] [533] Each animal represented has its characteristic sound, which is repeated again and again in the songs. Thus, the pacu cries: heiyoi he, heiyoi he, the alligator hu — hu — hu.

[562] [532] [176] The women and children watch the dance, to be sure, but may not look at the masks by themselves, without their wearers, since they are made to believe that the "animal spirits" concerned are really present before them. Only the oldest women are sometimes told the secret.

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223 until the uppermost one, finally, closed the opening of the little pyramid. Strings ran down along the edges, were fastened to the lowest rods, and crossed at the top on the surface; they barely held the whole construction together. The type of release is clearly shown in the sketch, Ill. 84.

[198] To lure birds and game the Indians use specific calls which differ according to the particular species of animal, as they know how to imitate animal sounds masterfully.

Birds must be plucked on the spot; they may not be brought to the village unplucked ("otherwise the chief will be angry"). While plucking, the fingertips are dipped in wood ashes.

223 204 [538] It is said that there are no magic devices for making the hunt productive; on the other hand, the Indians are fond of telling one another hunting stories, and, in doing so, they like to exaggerate and tell improbable things.

Ill. 84.
Construction of the bird trap.

226 362 Fishing supplies by far the largest portion of the meat food; the subsistence of the Indians is to a large extent based on it.

136 The Araguaya is extremely rich in fish (kădōlă); still richer, however, are the tributaries, especially the Rio Tapirapé and the many lakes that accompany these rivers on either side.

In the deep water of the lakes and on the high, steep banks, especially where fallen trees lie in the water, live the pirarucú (b'dōlĕkĕ; Sudis gigas), three to four meters long, and the pirarara (dōlĕ; Phractocephalus discolor), which is equipped with strong bone armor and is up to two meters long. Upon being pulled out of the water, it emits air with strange sounds; the humorous Indian likes to imitate these sounds in his songs. Furthermore, the dogfish (lãdă), with its powerful teeth, lives here, and above all the worst predatory fish, the piranha. Various

[533] [825]